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MARCH, 1927 Vol. II, No. 1

The Shakespeare Association Bulletin

"TWELFTH NIGHT" AT THE LABORATORY THEATRE

A SHAKESPEARE GARDEN FOR TOLEDO

EDITORIAL NOTES

ASSOCIATION NEWS

THE BOOK SHELF

THE CLUB FORUM

BRIEF CHRONICLES AND ABSTRACTS

COMMUNICATIONS

Published by
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The Shakespeare Association of America aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service whether on the stage or in the schoolroom, in club or in university. Its plans are designed to help the individual reader and they also look to celebrations and memorials, to public recognitions of the great abiding and uplifting influence which Shakespeare exerts on our national life. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his work, whether scholarly, educational, or theatrical.

None of the officers or members of this organization receives any pecuniary compensation for services rendered.

The organization at present is supported solely by membership fees. It therefore earnestly invites into its fellowship everyone who has at heart the high aims to which it is devoted.

If you are not a member, please avail yourself of the application form on the back cover of this BULLETIN.

The Shakespeare Association of America, Inc.

Incorporated 1923

Headquarters, National Arts Club

15 Gramercy Park, New York

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"That quaffing and drinking will undo you. I've heard my lady speak of it."

Maria to Sir Toby Belch. Act I, Scene III.

Players of The American Laboratory Theatre in "Twelfth Night

THE SHAKESPEARE ASSOCIATION BULLETIN

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Vol. II MARCH, 1927 No. 1

"TWELFTH NIGHT" AT THE LABORATORY THEATRE

By Windsor P. Daggett

"Twelfth Night" has entered upon its second year in the repertory of the American Laboratory Theatre, New York. This was the revel with which the Laboratory company gave its "house-warming" when it opened its doors up-town on Fifty-eighth Street, over a year ago. The play was a good "warmer" and its Elizabethan joyousness has not worn out its welcome with New York audiences.

An appreciation of this "Twelfth Night", which shows the mobile hand of Richard Boleslavsky, director, should always be tempered by an appreciation of what the American Laboratory really is and what it aims to do. In a production of Shakespeare, the old-time director, or the star-actor, it might be, had his preconceived ideas as to how Shakespeare should be played. According to his true notions of the true Shakespeare, he put his stage in order, and coaxed his company into shape with chalk marks on the floor and pen-marked copies of their speeches. The play, or else the star, was the thing.

At the American Laboratory Theatre, the actor is the thing. The company is made up of young Americans, most of them college bred. They have conceived the idea that acting is an unfoldment of the personality, that it takes time, self-control, and new experience in new situations to sound the depth of a personality and to make it sensitive to the realities of life and to the designing of life patterns in terms of the theatre. This is the Laboratory idea.

The director is not concerned with making the actors toe the chalk-line or making them read their speeches as he would read them. The most uncomplimentary thing he could do would be to tell an individual to do thus and so. His aim is to make his actors think, and to watch them put their thinking into action according to such a conception of the play as the company has agreed upon at the round table.

But the actor has to think not only in his head but in his whole body, including his hand and throat and tongue. And so before he can act, he has to free himself not only for the in-take but for the out-letting of his thoughts, words, and emotions. For a long time, whatever his store of observation in the world of men, he has to work for freedom to express what he has seen and what he purposes that his audience shall see. For two years the American Laboratory was nested away from public view in a theatre

work-shop of its own. Here it lived the life of thinking theatre and being the thing itself, giving occasional performances of "The Sea Woman's Cloak" by Amelia Rives, in order to visualize its progress in tangible form. This preliminary work accomplished, the company came into public view with its production of "Twelfth Night" in its up-town theatre at the beginning of the season a year ago.

"Twelfth Night" was selected for its comedy, its animation of character, and its nimbleness of feeling. The play was appropriately designed for a Twelfth Night celebration, and it fitted the scheme of a school of young actors who had found that tragedy can be played only in the balanced emotions of living beings who have known the joy of living.

Another concept of the Laboratory is that art is a living force, forward-looking and out-reaching. It dies of dogma and formulation. A new way is therefore better than an old way, for a new way means creation rather than imitation. In this spirit of summer's ripening breath the young actors donned their blue wigs, yellow wigs, and flowered sleeves, and tread tip-toeingly upon the stage for the cross-gartering of Malvolio. The prison scene was omitted, because no bitter tear of injustice was to halt the merry pace of What You Will.

This does not mean that Orsino should not sigh deep sighs or that Viola should not pine in thought. The love story is kept intact to the mellowness of soft music and tenderness of heart, but even here a definite lightness of touch is intended as an overtone to the laughter over cakes and ale in the good life of Sir Toby.

The stage-settings by Allen Crane and the costumes by Anna Willie were made to the color and freedom of line that runs through the swaying movement of the play. In "a street" scene of the standard text where Malvolio delivers the ring to Viola, the scene is a road with the trees on the painted background swayed sweepingly to the "left" to give the effect that the very air is wide awake. Malvolio and Viola are riding hobby-horses, fearfully and wonderfully made, with rockers on them that rock, and with the horses' heads turned winkingly toward the audience—a flash of merriment to which all human minds must surrender. Viola's speech—"I left no ring with her"—is given at full value for love-longing and pathos, but the curtain falls on a delicious blending of sentiment and comic sublety; Viola confides her desperate state, "O time", to the up-standing ear of this antic horse who has never moved a lash of his painted eye nor moved his gaze from right to left.

In other moments the scenery itself is taken into the confidence of the audience as something unreal and movable. Sir Toby walks off with a bench, another finger turns a flat, and without a hitch or a curtain, the "place" changes from out-door to cellar, and the actors are in their places without leaving the stage.

The brightest yellow of sheer comedy tones the vibrant atmosphere in the scene where Malvolio reads the letter. Rabbits have their heels in the air in the faintly tinted background. Sir Toby and his spies are bestowed behind movable trees or behind the peeked walls of the garden. The chirp of cricket, the croak of frog, and the sudden bird-like warbles are known to come from the mimic voices of Sir Toby and the rest, but nevertheless they furnish rain-drop music for the April shower of self-conceit that will fall on Malvolio's bare head. Here, Shakespeare himself would have

smiled at the perfect harmony of this airy mood. Malvolio has the center of the stage, but the stage is a web in which the spiders are quite as funny as the fly and the web hangs on the mischievous breath of fancy.

At the end of the play, the clown sings and the curtains come together. Malvolio emerges to the right, unharmed and in soberness of mind as a faithful steward. He crosses to center, takes a fat key from his belt and locks the curtains for the night. His titterish bow declares that the comedy is over.

The acting of "Twelfth Night" shows the development of the company at the time of its public initiation. The Maria of Florence House, the Malvolio of Herbert V. Gellendre, and the Sir Andrew Aguecheek of Martin Brown are outstanding instances of finely developed characterization. In a varying cast of first, second and third rotations it is difficult to specify the distinguished Violas and Olivias in a company of this size. Some of the company have naturally done their best work in other productions of later date. "The Scarlet Letter" by Miriam Stockton, of last spring, and "The Trumpet Shall Sound" by Thornton N. Wilder, the latest production of the present season, are the fullest justification of the method of the Laboratory Theatre in developing actors. The revel of "Twelfth Night" has taught the group something more than abandon. It has given them balance for the serious mood, definition and restraint that is found only in professional actors who know how to act.

Shakespeare has found a home, and doubtless a permanent home at the Laboratory playhouse. "Much Ado About Nothing" is in preparation for the coming spring, and if whispers prove true, Mr. Boleslavsky will not hesitate to do greater things when one or two of his young actors under observation have reached the notch of Hamlet. A special performance of "Twelfth Night" in honor of Archibald Flower, chairman of the Board of Governors of the Shakespeare Memorial, Stratford-on-Avon, is being arranged by a committee of the Laboratory group.

Superb and inimitable as all is, it is mostly an objective and physiological kind of power and beauty the soul feels in Shakespeare—a style superbly grand of the sort, but in my opinion stopping short of the grandest sort, at any rate for fulfilling and satisfying modern and scientific and democratic American purposes. . . . The low characters, mechanics, even the loyal henchmen—all in themselves nothing—save as capital foils for the aristocracy. The comedies (exquisite as they certainly are) by their admirably portrayed common characters have the unmistakable hue of plays, portraits, made for the divertissement of the elite of the castle and from its point of view. The Comedies are altogether non-acceptable to America and Democracy.—*Walt Whitman.*

But we cannot talk about Shakespeare. Everything is inadequate. . . He is not a theatrical poet; he never thought of the stage; it was far too narrow for his mind: nay, the whole visible world was too narrow. He is even too rich and too powerful. A productive nature ought not to read more than one of his dramas in a year if it would not be wrecked entirely. —*Goethe.*

A SHAKESPEARE GARDEN FOR TOLEDO

(From the Toledo Times)

"THERE'S rosemary, that's for remembrance."

Wherever English is spoken or translated into foreign tongue, there is known this famous quotation from the Bard of Avon. And its equally celebrated couplet, "Pansies, that's for thoughts."

To perpetuate forever the flowers of Shakespeare in Toledo, where for so many years in the classes taught by Mrs. Robert C. Morris the memory of the greatest writer of all time has been kept green, a Shakespeare garden will be planted, bearing every flower and tree and shrub mentioned by the bard in his immortal verse. Fortunately, all may be grown in this climate experts say.

The idea, which originated with the Associated Shakespeare classes, has met with enthusiastic response from Director George W. Stevens of the Museum of Art and the board of trustees, Mr. Stevens in discussing the matter last week said:

"The Museum will be delighted to incorporate in its plan of landscaping for the enlarged Museum grounds, the Toledo Shakespeare garden. No more suitable place in the United States, I believe could be found for such a garden than these grounds, when finally in the complete plans they stretch the length of Monroe street reaching to Robinwood avenue and beyond.

"The Museum already owns the old Scott home, used for some time as the Museum School of Design, the Dodge and Arthur Secor places. These will give ample space for incorporation of the garden, desired by the members of the Shakespeare classes. I have promised them our enthusiastic support in founding such a garden and providing for its perpetual care as part of the budget of the Museum grounds up-keep."

Toledo, it is believed, should of all cities posses such a garden, since, largely because of Mrs. Morris' work with her classes through a quarter of a century, this city has become known as one of the Shakespeare centers of America. Cleveland has such a garden as part of its park system—and a very beautiful one it is. But Toledo, by taking its garden forever out of municipal control will avoid the fluctuations due to politics and change of park board control, which might find the garden fostered by one administration and neglected by another.

In order to raise a fund for this garden, the Shakespeare Garden Committee of the Associated Shakespeare clubs announces a course of "Mornings for Booklovers" by Mrs. Robert C. Morris in Community Hall of First Congregational church. Mrs. Morris' book talks have been attended by hundreds of women annually and it is expected that this season, with the added interest of the Shakespeare garden, they will be even more largely attended.

Mrs. Harry W. Higgin is chairman of the Shakespeare Garden committee. Assisting her are Mrs. Chester Lee and Mrs. Thomas Stapleton.

Shakespeare gardens in America derive their inspiration from the garden

at the birthplace of Shakespeare at Stratford-on-Avon, where are grown the flowers of Shakespeare in the back yard of the house, and the garden at New Place, the home purchased by Shakespeare in his prosperous days. No attempt is made to copy these gardens save in idea, the design in each case depending on the spot set aside for the garden.

The Shakespeare classes have no definite sum of money in mind which they must raise to make the garden possible, since the Museum stands ready to lay out and plant the whole. But they do desire to have on hand at the time work on the garden is begun a sum sufficient to purchase for this garden some lasting memento, such as a marble bust or statue of the bard, a pathway leading to a marble bench, perhaps, upon which the Shakespeare lover may sit and muse upon the immortal lines or a bridge or other suitable monument to the genius, whose writings "time cannot stale nor custom wither."

It is planned when the garden is ready for dedication to bring to Toledo the leading Shakespeare students of the world for the ceremonies. Each year upon the bard's birthday, April 23, there will no doubt be held in the Shakespeare garden suitable exercises. For more than 20 years no anniversary of the birth has been neglected in Toledo by members of the Associated Shakespeare classes.

Cleveland annually plants a tree, mentioned by Shakespeare, in its garden. Mrs. Morris has several times gone to Cleveland to speak upon these occasions. The Cleveland garden is now 12 years old. Julia Marlowe assisted at its dedication and helped to plant a mulberry tree, cut from the original one at the birthplace. Cleveland's garden was the outcome of the idea of a single newspaperman, who promoted his plan by means of his newspaper.

Mrs. Morris in commenting upon Toledo's prospective Shakespeare garden said that she thought it a healthful thing for the young of the city to see perpetuated the memory of the truly great in an age when false heroes are so greatly worshipped.

New Interpretations of Hamlet by Young America

Hamlet, one of Shakepeare's best tragedies in which Romeo and Juliet are the principal characters. It is a didactic poem.

In the play of Hamlet, Shakespeare tries to show how brewing over trouble makes people insane.

In Hamlet the king gave a gladiatorial combat in which Hamlet and Laertes is to take part. They all lie dead in the arena.

Hamlet is very famous for the piece he used to speak about to be or not to be.

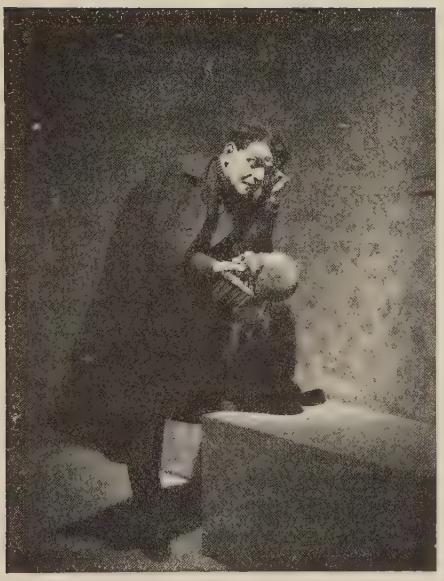
Hamlet was exceedingly sensitive. He denunciated his mother because she had entered the matrimonial condition and showed her two photographs which he said one was Hesperus and one a satire.

Hamlet was a young man very nervous. He was always dressed in black because his uncle had killed his father by shooting him in the ear. He could not go to the theatre because his father was dead so he had the actors come to his house and play in the front parlor and he learned them to say the words because he thought he knew best how to say them. And then he thought he'd kill the king but he didn't. Hamlet liked Ophelia. He thought she was a very nice girl but he didn't marry her because she was going to a nunnery. Hamlet went to England but he did not like it very much so he came home. Then he jumped into Ophelia's grave and fought a duel with her brother. Then he died.

"Never to speak of this that you have seen.
Swear by my sword."

Alexander Moissi as Hamlet in a recent production at Vienna.

(By courtesy of *Theatre Arts Monthly*)



"Alas, poor Yorick!"

Alexander Moissi as Hamlet in modern dress.

(By courtesy of *Theatre Arts Monthly*)

The Shakespeare Association Bulletin

Vol. II March, 1927 No. 1

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Edited by Paul Kaufman

Editorial Office, 1901 F Street Northwest
Washington, D. C.

Editorial Notes

All members of this Association will follow with interest the proposal of the American Theatre Association to organize a permanent fellowship of one hundred actors who have been directly connected with Shakespearean productions and who could compose a company constantly mobilized for the weekly performance of Shakespeare's plays. Somewhat similar proposals have been broached from time to time, if only for the staging of spring festivals by temporary groups; and companies formed by some national organization have attempted to stabilize Shakespearean production on some permanent basis, as attempted three years ago in the elaborate effort to launch "As You Like It." As yet, however, these projects have not been realized. The pessimists are sure that Shakespeare will not pay—a conviction which is constantly refuted by cold facts, and that any permanent Shakespearean company must be heavily subsidized. We believe rather that the maintenance of such a company depends upon vigorous and intelligent management. Some powerful body should be able to command the brains which could shape a permanent company and make it a national institution of which America would be proud.

* * *

It can hardly be expected that we should create an American "Old Vic" or duplicate the Stratford Memorial Theatre overnight. But we cannot question the existence of a potential American interest which after many unsuccessful attempts should find expression in the support of a national Shakespearean company. Is it not high time that this country muster its Shakespearean forces in a single determined endeavor to achieve a permanent dramatic organization? A movement which shows promise of realizing this high aim should receive immediate and vigorous support.

* * *

If solidly grounded in the best traditions such an enterprise would find its stoutest ally in the Shakespeare Association of America. For one of the announced aims of the Association is "to encourage the effective presentation of the plays of Shakespeare."

* * *

This is more than a profession of good intentions. It means more than fostering the demand for the stage production of Shakespeare. The most visible objective of the Association, it must not be forgotten, is the erection of a great national memorial to the poet in the form of a Shakespeare House, with a library and a museum which shall provide not only facilities for scholarly research but the greatest variety of pictures, stage plans, models, and other materials at the disposal of all who seek light on the staging of the plays. This national Shakespearean center would thus be prepared to lend highly practical aid to "the effective presentation of the plays of Shakespeare."

* * *

Proud as we are, then, to share in the rebuilding and endowment of the Stratford Memorial as a permanent shrine, we must recognize the challenge to build a worthy monument to Shakespeare here in

these United States. Our association is more than grateful for the splendid hospitality of the National Arts Club in providing for us a national headquarters in such delightful surroundings. To the president, Mr. Agar, and the other officers of the Club we owe a debt which can never be adequately repaid. So warm a welcome have Shakespearean groups found under its roof through many years that we cannot doubt the continued graciousness of our hosts. But we must create for Shakespeare an American home which shall in some measure symbolize the place which he has created for himself in the hearts of the American people. To achieve this great aim the Association pledges its best effort. And we look forward to the report of the Foundation Committee at the annual meeting in May.

* * *

The interesting account of the extensive plans for a Shakespeare Garden in Toledo, reported in this issue, reminds us that every community can plant its own memorial to the poet. This is just the time for preparing "to take the winds of March with beauty." Not many can become profound scholars or accomplished actors, but every group, in school or college or club, can make a Shakespeare garden, however modest. To make a beginning now would be one of the happiest ways of celebrating the birthday this year.

* * *

April is the month when members of this Association renew their allegiance by prompt response to the call of the Treasurer for annual dues. Just at this time it is particularly needful that as many members as possible enter the class of "sustainers." Some who cannot do that will doubtless be glad to double their annual dues. Many, we feel sure, will count it a privilege to bring new members into the Association.

We cannot refrain from special mention of the Shakespeare Club of Jackson, Mississippi, which has just sent in the names of twelve of its members as new members of the Association. Of the eighteen affiliated organizations Jackson now stands at the head of the list in the number of representatives which have joined the national organization. It is a splendid example which the city in the far South has set for the many Shakespeare groups throughout the country.

* * *

Who's Who In This Issue

Windsor P. Daggett, a native of Maine and a graduate of Brown University, is one of America's most successful teachers of the art of vocal expression. In the theatrical world he became widely known through the weekly department of "The Spoken Word" in *The Billboard*. At present he is instructor in Dramatic Diction at The American Laboratory Theatre and at the International Theatre Arts Institute in Brooklyn; and he conducts the Daggett Studio of Speech at 228 West 72nd Street, New York. For the past two summers he has been lecturer in Phonetics at the University of Wisconsin and returns to the same institution this year.

Mr. Daggett was one of the original small group who labored valiantly to effect the formation of this Association.

In The Next Issue

We are happy to announce that Dr. Tannenbaum will publish an extensive Bibliography of Shakespeareana in the periodicals of 1926. The Bibliography for 1925 which he published in the issue of November, 1926, has elicited enthusiastic comment on all sides.

An account of the activities of the various Shakespearean organizations in England and the British Empire should, we believe, prove a valuable feature.

In response to persistent requests we shall begin a series of study programs designed to assist the Shakespeare Clubs and Societies.

This issue, which we hope will appear in June, will also print the announcement of important plans to be voted upon at the annual meeting in May.

Association News

(From the Secretary's Minutes)

Pursuant to the action of the Board and Executive Committee at the meeting of May 20, a conference was called at headquarters, the National Arts Club, 15 Gramercy Park, Manhattan, New York City for Saturday, December 11, 1926, at 3 o'clock in the afternoon. Fifty-five notices were sent to the officers, directors and committees. Regrets were received from Mr. Carpenter, who sent his report as Treasurer, showing a balance of $249.10 in addition to the Foundation Fund; from Mr. Gillmore and Judge Churchill, Prof. Kaufman, Prof. Bates, Dr. Kunz, Mr. Daniels and Mrs. Morris, and from the following vice-presidents: Adams, Baker, Brooke, Gayley, Greenlaw, Manly, Neilson, Reinhardt, Schelling, and last minute regrets from those who had expected to come, were received from Dr. Duffield and Dr. Furness. Mr. Otto Kahn also regretted.

There were present Prof. Thorndike presiding, Mrs. Bass, Chairman Executive Committee, and Miss Martin, Secretary, Mrs. Bergen, Curator, Mr. Heine, Miss Parke and Mr. Vernon, Chairmen of Membership, Shakespeare Day and Plan and Publicity Committees, respectively; Dr. Tannenbaum, member of Executive Committee, Mr. Agar and Dean Bouton. There were also present as invited guests Mr. and Mrs. Archibald Flower from Stratford-on-Avon, Mr. Percy S. Bullen, the honorary secretary of the American National Committee cooperating with the British Committee of the Shakespeare Memorial Fund, and Mrs. Bullen.

The meeting was quite informal and everyone present joined in the discussion. President Thorndike asked Mr. Flower to tell about the aims and purposes of the Memorial Fund Committee. He did so, telling about the organization of the Committee in this country. He was followed by Mr. Bullen who spoke in more detail of what has already been done and the plan of work.

Mr. Agar suggested that the services of the National Arts Club and the Shakespeare Association be offered in assisting the movement. Mr. Agar, seconded by Mr. Vernon, offered a motion to the effect that the Shakespeare Association of America heartily endorses the movement to raise funds toward rebuilding and endowing the Memorial Theatre at Stratford-on-Avon, and requesting the Chair to appoint a Committee to confer with the Memorial Fund Committee. The motion was carried.

The Book Shelf

A Dictionary of the Characters and Proper Names in the Works of Shakespeare. By Francis Griffin Stokes. Boston and New York: Houghton Mifflin Co. Pp. 360. (1925?). $7.50.

"Here is the scroll of every man's name," reads the epigraph on the title-page of this exhaustive work of reference. But Peter Quince's description is quite inadequate to suggest the vast range of information supplied in the volume. Here is, for example, the entry for Peter himself:

> Quince, Peter, D[ramatis] P[ersona]. M.N.D. A carpenter. i,2] allots their parts to the players in Interlude; persuades Bottom to remain content with the part of Pyramus. iii,1] discusses objections made by the players; on the entrance of B. with an ass's head, flees in terror, declaring that B. is 'translated.' iv,2] decides that the Interlude cannot 'go forward' in B.'s absence; is rejoiced by his return. v, 1] (acc[ording to] Ff) speaks the Prologue to the Interlude.
>
> 'Herr Peter Squentz' is the title of a farcial German play (1663) of unknown authorship, based on the clown scenes of M.N.D.

Or take Cupid, who is given more than a column: after a summary description the references are arranged according the various allusions to his bows and arrows, his wings and flight, his blindness, and his miscellaneous traits and relationships; and at the end is the useful reminder that Cupid is characterized at length by Biron, L.L.L. iii,1; by Rosalind, A.Y.L. iv, 1; by Ceres, Temp. iv,1.

Nothing which approaches the scope of this volume has been attempted before, and its usefulness is too obvious to emphasize. The author has done a really great service for all students of Shakespeare and his work automatically takes its place beside the standard reference guides like Bartlett's Concordance.

Falstaff and Other Shakespearean Topics. By A. H. Tolman. New York: The Macmillan Co. Pp. 270. $2.50.

Seventeen scholarly studies, most of which are short, on such matters as "Why Did Shakespeare Create Falstaff?", "Drunkenness in Shakespeare's Plays," "Shakespeare's Supposed References to His Marriage," "Is Malvolio a Puritan?", and "The Early History of Shakespeare's Reputation."

The most extended inquiry attempts to determine how far the dramatist is aristocratic. Professor Tolman recalls Bernard Shaw's indictment: "Shakespeare's weakness lies in his complete deficiency in that highest sphere of thought, in which poetry embraces religion, philosophy, morality, and the bearing of these on communities, which is sociology"; and also William James' accusation: "A cork in the rapids, with no ballast of his own, without religious or ethical ideals, accepting uncritically every theatrical convention, he (Shakespeare) was simply an aeolian harp passively responding to the stage's call. Was there ever an author of such emotional importance whose reaction against false conventions of life was such an absolute zero as this?"

Concerning these alleged defects Professor Tolman remarks: "Any natural reformer, anyone whose instinctive response to 'this sorry scheme of things' is a passionate wish to 'remold it nearer to the heart's desire,'—is apt to be repelled from Shakespeare, not so much because he is aristocratic or democratic, as because he is neither." But he asks, "How far does the conservative character of Shakespeare's mind lessen his greatness? Could he have portrayed the world for us with all the fulness and delight for which we thank him if his attention had been diverted to doctrinaire schemes for reform?" His general conclusion is worth quoting: "Shakespeare's natural affinities were with the court and the nobility, the wealthy and influential patrons of the stage. His usual ideal of government was the rule of a benevolent despot, assisted by public-spirited nobles. His general attitude toward society was plainly aristocratic. But he would not be the many-sided genius that the world honors if he had accepted the restrictions of any one set of men, if he had rested content with a single point of view. Man so delighted him, and woman too, that he transcended at times the limitations of his own class, and felt his way to a very clear expression of some of the choicest ideas that we associate with the conception of democracy.

No one has expressed more effectively than Shakespeare the great truths that rank and honor should be the reward of proved merit; that the settled opinion of the entire people is probably right; that birth is of small importance in comparison with worth; and that faithful love, irrespective of rank, is the greatest thing in the world. Shakespeare has not expressed all the truth about human nature and society, for all time; but who else has expressed so much?"

In the first essay of the volume the author argues that Falstaff is not merely an irresistible embodiment of wit and humor, but a structural necessity in the motivation of Hal's defection from princely decorum. "The whole development of Hal," he contends, "is made natural and understandable by the influence of Falstaff."

Although published originally in learned periodicals and addressed to scholars, most of these studies have far more than technical interest.

Studies in Shakespeare, Milton, and Donne. By Members of the English Department of the University of Michigan. University of Michigan Publications: Language and Literature, Vol. I. New York: The Macmillan Co. 1925. $2.50.

In *"Love's Labour's Lost* Re-Studied" Professor O. J. Campbell argues convincingly that Shakespeare at the outset of his career was not working under the dominating influence of a single model "in an effort to discover what qualities of his own would emerge during this process," but that, given the central plot of events at the court of Navarre, the dramatist used three sources "within the range of his knowledge,—the progresses of Queen Elizabeth, the court comedies of John Lyly, and Italian comedy." Mr. Campbell emphasizes the richness and youthful creative exuberance of the play: Shakespeare, he suggests, "developed, intensified, and diversified Lyly's courtly conversation until it became a veritable dramatic symphony on the theme of Euphuistic speech. He introduced into it not single figures from Italian comedy, but all of the comic masks at once and made each one of them contribute his traditional humor, in a sublimated form."

The same writer in the following study in this volume traces the relations between *"The Two Gentlemen of Verona* and Italian Comedy," demonstrating that the stock situations, characters, and devices in Italian comedy "supplied Shakespeare with many more elements of his comedy than has hitherto been suspected," but that all this material "is made to assume new forms of authentic life through Shakespeare's sympathy with youthful emotion, particularly in the soul of woman. This interest expressing itself in dramatic form completely changed the spirit of Italian comedy. It released the love story from its bondage to the intrigue and gave it the central point of interest through its revelation of the beauty and the poetry of youthful love." Both of Professor Campbell's studies illuminate these early comedies with new and brilliant light. We are glad to learn that he proposes to continue his investigation of the influence of Italian comedy on *The Taming of the Shrew, The Comedy of Errors,* and *The Merry Wives of Windsor.*

The third study of this volume is an inquiry into "Shakespearian Punctuation" by Professor Charles C. Fries. "The question at issue," says Mr. Fries, "is whether the pauses indicated by the punctuation have been placed as dictated by the syntax and structure of the sentences or whether they are dramatic pauses indicating elocutionary emphasis and placed with no relation to structural divisions." By appeal to five writers on rhetoric contemporary with Shakespeare, he shows that the Elizabethan theory (and presumably, practice) in punctuation was structural, just like our own. It is not impossible that the punctuation of drama did not serve to indicate elocutionary pauses, but the evidence for such theory is not at all clear. The whole problem is complicated by the carelessness and interference on the part of Elizabethan printers.

Elizabethan Proverb Lore in Lyly's "Euphues" and in Pettie's "Petite Pallace" with Parallels from Shakespeare. By Morris P. Tilley. University of Michigan Publications: Language and Literature, Vol. II. New York: The Macmillan Co. 1926. $3.50.

This volume catalogues 757 proverbs, showing the use made of each one in Lyly, Pettie, and in general literature, with specific reference to Shakespearean versions and references. In a special index are assembled a complete list of the 400 lines in Shakespeare, play by play, in which such references occur. Professor Tilley has performed a most painstaking and exhaustive work, designed to stimulate a more widespread and thorough study of the influence of proverbial wisdom in literature. Like the critical investigations of the preceding volume, it should be welcomed not only by special students but by intelligent readers of Shakespeare at large. The typography of Professor Tilley's book calls for particular praise.

Guide to the Study of Shakespeare. By Geoffrey H. Crump. New York: D. C Heath and Co. Pp. 203. (1926).

This little manual designed as a general guide to supplement the Arden edition outlines a plan for studying all the plays in chronological order and also suggests four courses of reading, each providing a representation from the principal types of plays. The summary comment throughout is compact and in the main accurate.

* * *

The most sumptuous catalogue of volumes and documents relating to Shakespeare which has ever come to our notice is the *Shakespeareana* just published by the bookdealers, G. Michelmore and Co., 5 Royal Opera Arcade, Pall Mall, London, S.W.1. Many rare and some unique copies of volumes containing important references to the dramatist are itemized; and a collection of letters written by eminent persons about Shakespeare is fully described. In addition to the many full page facsimiles of title-pages and manuscripts a number of pictures of Shakespearean scenes are reproduced in color. Messrs. Michelmore and Co. are to be congratulated upon so elegant a publication It is a permanent contribution to our appreciation of Shakespeare.

The following publications have been received:

The Bulletin of the English Association, No. 58, November, 1926. Contains a brief but excellent tribute to Edwin Abbott Abbott, author of the Shakespearean Grammar, who died on October 12, 1926.

The Dramatic Technique of Thomas Middleton in His Comedies of London Life, Wilbur Dwight Dunkel, (Univ. of Chicago Diss.), the University of Chicago Libraries, 1925.

The Club Forum

Since the last issue the programs of four Shakespeare Clubs for the current season have come in. This year The Shakespeare Study Club of Lima, Ohio, has elected to devote its efforts to a thorough appreciation of a single play, "Much Ado." In successive meetings they are considering first Shakespearean comedy as a general background and then such topics as the sources of the play, references to politics and fashions, the significant similarities between "Love's Labour's Lost" and "Much Ado," comparisons between Katherine of "The Shrew" and Beatrice, and famous Beatrices of the stage. In five of the meetings the club studies the text of the play, act by act. A particularly fine feature is the rendering of selections from Berlioz's "Beatrice and Benedick."

The president of the club, Mrs. Beecher Moke, writes: "We have about 250 associate and 40 active members. At lecture meetings we have Shakespearean music by some of the city's best musicians." Mrs. Moke speaks also of the productions of scenes from the plays; the casting and costuming, she modestly observes, "have been worthy." It is clear that Lima conducts a singularly well-rounded program. This Club is now in its twenty-second season.

The Shakespeare Club of Jackson, Mississippi, to which editorial reference

is made in this issue, is concentrating on "Julius Caesar" and "The Tempest" in their nineteen meetings between September and May, taking up the two plays act by act. One of their methods of study is to make each member responsible for the interpretation of one of the principal characters. The program includes the rendering of Ariel's songs.

The Shakespeare Society of Washington continues for the present season its program of lectures and presentation of scenes at each of the monthly meetings. Dean George B. Woods and Professor Will Hutchins of American University discuss, respectively, "Shakespeare as a Conventionalist" and "The Stage of Shakespeare, and Modern Productions of his Plays"; Dean W. A. Wilbur and Professor DeW. C. Croissant of George Washington University treat the subjects of "Adventures in Fellowship—the Social Relations in Shakespeare's Comedies" and "Romantic Comedy in the Restoration"; Professor Edwin Greenlaw of Johns Hopkins University lectures on "New Trends in Shakespeare Criticism"; and Dr. H. H. B. Meyer of the Library of Congress reviews recent Shakespearean literature.

This year the Wednesday Morning Club of Boston, which has had a distinguished history since its foundation in 1869, has resolved itself into a Shakespeare society. The object of the members in their program is apparently to survey the dramatist's achievement in the large, as they have called in lecturers to discuss subjects such as "The Relief in Nature: As You Like It," "The Tragedy of Unfounded Trust: King Lear," "The Story of Human Life: The Winter's Tale," "The Ethical Awakening: The Merchant of Venice," "The Individual and the State: Julius Caesar," "The Final Attitude: The Tempest," and "The Orators and Oratory of Shakespeare." The lecturers are George Mark Sneath, Edward Howard Griggs, and Henry Lawrence Southwick.

From the Wednesday Shakespeare Club of Cedar Rapids, Iowa, comes a request, addressed to Miss Martin, our national secretary, for information about Shakespeare gardens. In replying Miss Martin enclosed a copy of the circular letter which was sent by the permanent subcommittee on Shakespeare Gardens, established by the permanent Shakespeare Birthday Committee of New York City in 1914. The letter, signed by Miss Martin as chairman of the committee, says: "Among those (flowers) that grow from seed are the blue Monkshood, blue Larkspur, the Gilliflowers—ten weeks stocks—of various colors, the rich yellow and brown Marigolds, the many-colored Poppies, Carnations, and Columbines. Balm, Hyssop, and Thyme, in the lilac and purple shades, are good for borders; the Rue, the Rosemary, and the Caraway are good as fillers, and the Wormwood makes a beautiful background. The straight garden on either side the walk, like the Stratford garden, or a square bed with a smaller square or circle in the center, or a triangular bed, if the garden is in a corner, are all Elizabethan forms." Both Miss Martin and the Editor will welcome news of Shakespeare gardens, whether old or new.

This "Forum" for the past three issues has been all too much of a monologue by the Editor, and he wishes that readers of the Bulletin would interrupt more frequently with vigorous volubility. He will attempt to answer questions relating to Shakespeare if only to declare, "There's no way of knowing that"! And he will even undertake to debate relevant questions—barring problems of authorship!

Brief Chronicles and Abstracts

Hackett's Impersonation of Shakespeare

Through the courtesy of Mrs. James Madison Bass we are able to quote from an unusually valuable letter written to her by Mr. Hackett shortly after he received the unique honor of an invitation from the French Government to appear at the Odéon Theatre. Under the date of April 4, 1922, he says: "In February last I received an invitation from the *Maison des Journalistes* in Paris, extended through Alfred Capus of the Académie Française, its president, asking me to appear as Shakespeare himself at the grand finale of the tercentenary Molière Celebration in Paris at the Opera House. . . . This was an extraordinary honour and I accepted it most gratefully, but with many misgivings. . . . As far as I know, the statue of Shakespeare in Central Park most consistently embodies what we think Shakespeare to have been, and I proceeded to acquire a costume and make-up as much like that statue as possible. Thus equipped I went to Paris."

"On February 28th, at a quarter to one A. M., between two and three thousand players assembled, among them everyone of distinction on the French stage, from the Comédie Française to Vaudeville. A pageant then took place before a great bust of Molière which was placed at the extreme rear of the space usually allotted to the stage. When this preliminary ceremony was over, a signal was given and from away out in front of that magnificent edifice, I, clad in Shakespeare's garb, and made up so fortunately that I really might have been the New York statue come to life, slowly descended the great marble staircase between the lines of the Republican guards, amid crowds and crowds of people, till I emerged in the center of the horseshoe of the grand tier of boxes facing the great bust of Molière, a hundred yards away. . ."

"Then they called me by name and I proceeded down the long defile and was received by all the stage of Paris, and escorted to the bust of Molière, where after saluting the vast auditorium with the palm which I carried on my left arm I placed it at the base of the statue."

"After my return to London I received a very charming letter from Alfred Capus. . . I tell you this because of the story which I related to you to the amusement of all, namely, that the legs of the statue of Shakespeare in Central Park were modeled after my father's in 1864, when he was sixty-four years of age. And after all these years to think that I should go to France under these peculiar conditions and impersonate Shakespeare as represented by that statue,—not with my father's legs, but with the best apology that I myself could offer!"

* * *

Protest Against a Republican Hamlet

According to reports from Germany the manner in which "Hamlet" and other classics are being produced in the Berlin State theatres under the management of Herr Leopold Jessner has aroused the wrath of Nationalist circles, whose Deputies are submitting a motion to the Prussian Diet requesting the Government to take steps to oppose "this danger to culture, art, and morality." The motion complains that "classic masterpieces, in the effort to adapt them to the modern lust for sensation, are being made into regular parodies."

It appears that the Nationalist anger

with Herr Jessner is due to the fact that in "Hamlet" he makes the Prince of Denmark a staunch Republican, surrounded at Court by brainless, sycophantic courtiers, who are continually fawning upon the King (who is made up to resemble the ex-Kaiser), but desert him when Laertes revolts.—*Reuter.*

A less controversial account comes from the correspondent of *The Christian Science Monitor,* who writes: This is not "Hamlet" in modern dress, but a compromise between that and the original form. That it is more or less a persiflage upon the former Prussian court is generally accepted. That there is any attempt at anything personal concerning the ex-Kaiser as was stated in a portion of the press, has been publicly denied by Professor Jessner.

The action of the play passes at the Danish court in the nineteenth century. The uniforms, though partly fantastic, are almost up to date—even the ghost is in comparatively modern uniform and his admonition to secrecy is not the long drawn-out "Swear!" that we are accustomed to, but the curt command of a Prussian lieutenant.

The character of Jessner's Hamlet—magnificently rendered by Fritz Korener—is new and interesting. He appears more natural, more sympathetic than in the older conceptions; he is not the inactive dreamer and idealist so frequently represented, but is just an ordinary human being, perfectly sane, who recoils in horror from the terrible act to which he has pledged himself under the stress of circumstances.

The originality of the performance culminates in the play within the play; a modern court theater with an audience in full-dress uniform and evening toilet fills the large stage and the king and queen with their retinue are in the royal box in the center of the grand tier where Hamlet presently joins them. The players act their parts with their backs to the real auditorium. Altogether the effect is brilliant and unusual. The one interval takes place after the subsequent scene where Hamlet has his dramatic interview with his mother.

Bookshop Banishes Shakespeare

From the New York *Herald-Tribune's* London Bureau comes the news of one Joseph Dawe who has just opened a bookstore in London with the mission "to purify literature."

"Throughout my life I have tried to find the underlying cause of the defects in our social system and I have come to the conclusion that the cause of truth is not presented in literature," says the reformer. All fiction and fairy tales are barred from the shelves, also Shakespeare, considered by Mr. Dawe as "particularly impure."

On taking over the shop the proprietor's first act was to throw away $1,000 worth of novels inherited from the former owner. Though others in trade may doubt, this newest bookseller is convinced that he will succeed and will also "chastise the publishers of both our books and newspapers and inculcate in them an abhorrence of impurity and a desire for truth."

As a substitute for fiction the crusader will offer the public tales of plant and animal life and life in foreign countries.

Shakespeare on the Docks

As if to counteract this severe attack on Shakespeare's reputation, Sir Frank Benson, the veteran actor, has (according to an Associated Press dispatch) introduced Shakespeare to audiences at the

Canning Town branch of the Dockland Settlement of London. A star company presented "The Merchant of Venice," and many people who live not far from the site of the old Elizabethan Globe Theater heard of Shakespeare for the first time in their lives. There are many motion picture houses in Canning Town, but no theaters.

Performance to Aid Stratford Memorial Fund

The Branch of the English-Speaking Union in Washington, D. C. and the Shakespeare Society of Washington have joined forces for the purpose of presenting a production of "Much Ado About Nothing." The proceeds will be given to the fund for the rebuilding of the Memorial Theatre at Stratford. Two performances will be given on March 9 and 10. This happy and practical way of commemorating the destruction of the Memorial Theatre which occurred just a year ago this month, will doubtless commend itself to many other organizations throughout the country.

Communication

Uncle, Not Cousin, Shallow in *The Merry Wives of Windsor*

The various Dramatis Personae prefixed to the editions of the *Merry Wives of Windsor,* from the beginning of the seventeenth century to the present day, have erred in describing Slender as "cousin to Shallow[1]." Rowe introduced the mistake in 1709 when he supplied the first Dramatis Personae for this play, a mistake that has been perpetuated since that time in edition after edition, with a consequent misunderstanding of the relationship between the two characters

Slender in place of being Shallow's cousin is his nephew. The text of the Folio supports this statement. In this text Slender addresses or refers to Shallow as "uncle" four times. The fact that Slender also addresses or refers to Shallow as "cousin", and that Shallow uniformly addresses or refers to Slender by the same term of relationship, is in no way a contradiction of the nephew-uncle relationship between the two, for "cousin" in Shakespeare's time was used in a much broader sense than it is now used and included the meanings of "uncle" and "cousin". The attempt to give to "uncle" the meaning of "cousin" is wrong, for, although "cousin" could be used for "uncle", "uncle" could not be used for "cousin". The two words are not used interchangeably in this play, as Hart states in his note in the English Arden edition of the *Merry Wives of Windsor.*

Further confirmation of Shakespeare's intention to represent Shallow as Slender's uncle is found in the 1602 Quarto of the *Merry Wives of Windsor.* In this text Slender uses "uncle" only, in place of the Folio "uncle" and "cousin." Shallow, on the other hand, in the Quarto as in the Folio text, uses only "cousin" in speaking or referring to Slender.

The uncle-nephew relationship, further, agrees (as the cousin relationship does not) with the difference of years between Justice Shallow, who has "lived fourscore years and upwards", and "young Master Slender", who comes to "look upon" Page's daughter.

M. P. Tilley.
University of Michigan.

[1] The Old Spelling Shakespeare edition of the *Merry Wives of Windsor,* edited by F. J. Furnivall, with Introduction and Notes by C. W. Clarke, 1908, offers a notable exception to the general practice by describing Slender in the *Dramatis Personae* as "nephew to Justice Shallow".

IN MEMORIAM

THOMAS MOTT OSBORNE

SEPTEMBER 28, 1859—OCTOBER 20, 1926

He dramatized the science of criminology.

JAMES KETELTAS HACKETT

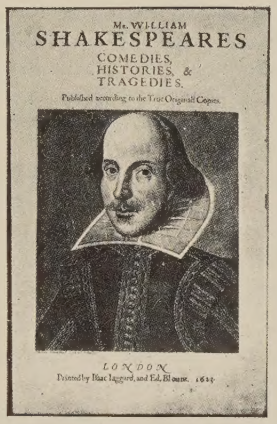
SEPTEMBER 6, 1869—NOVEMBER 20, 1926

He brought unique honor to the American stage by giving London and Paris new reverence for Shakespeare.

The memory of their lives is a heritage which their fellow-members of the Shakespeare Association will hold as a precious tradition.

JUNE, 1927 Vol. II, No. 2

The Shakespeare Association Bulletin



Shakespeare in the Periodicals of 1926

The Annual Meeting

Three Hundred and Sixty-Three Candles for Shakespeare

Published by
The Shakespeare Association of America, Inc.
15 Gramercy Park, New York

The Shakespeare Association of America aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service whether on the stage or in the schoolroom, in club or in university. Its plans are designed to help the individual reader and they also look to celebrations and memorials, to public recognitions of the great abiding and uplifting influence which Shakespeare exerts on our national life. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his work, whether scholarly, educational, or theatrical.

None of the officers or members of this organization receives any pecuniary compensation for services rendered.

The organization at present is supported solely by membership fees. It therefore earnestly invites into its fellowship everyone who has at heart the high aims to which it is devoted.

If you are not a member, please avail yourself of the application form on the back cover of this BULLETIN.

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Incorporated 1923

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15 Gramercy Park, New York

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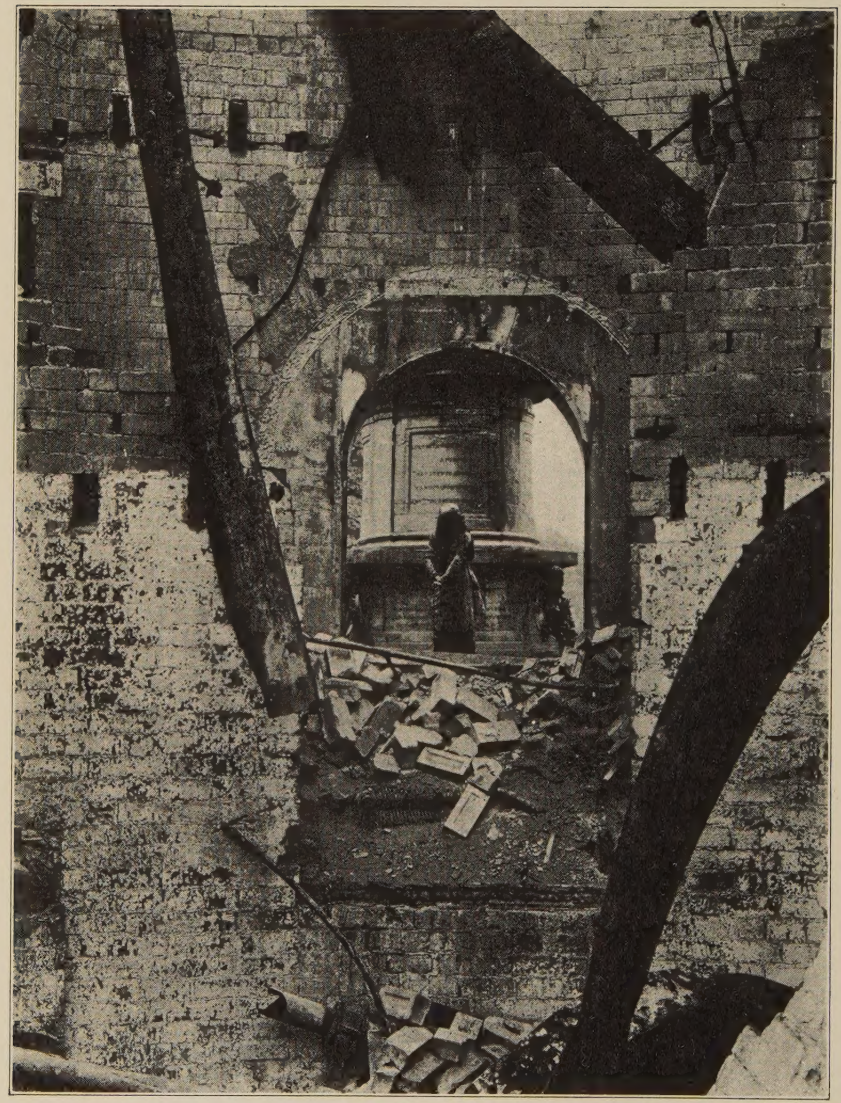

LADY MACBETH WRINGS HER HANDS: Camera catches striking picture made by workmen now removing debris of burned Shakespeare Memorial Theatre at Stratford-upon-Avon. Through the breach made in the wall can be seen the statue of Lady Macbeth which stands outside the theatre, apparently wringing her hands in grief at the destruction of the Memorial.